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SPECIFIC FEATURES OF STEPHEN KING'S INDIVIDUAL STYLE AND ITS REPRODUCTION INTO UKRAINIAN

Summary. Specific features of horror literature has always been the subject of scientific research. The king of horror Stephen King is one of the most popular authors of this genre. Despite being criticized, his works gain popularity all over the world. Horror literature attracts and intrigues the readers via emotions and mysterious elements. The problem of specific features of Stephen King's individual style, realizing the atmosphere of tension and fear in literary works have become the basis for numerous studies in the field of linguostylistics and translation. The purpose of the article is to study the specific feature of Stephen King's writing style and its reproduction into Ukrainian. **Methods.** The paper used scientific methods: generalization, systematization, and classification of methodological sources and scientific approaches to the study of Stephen King's writing style. The reproduction of specific features of Stephen King's writing style requires special approach from the translator to preserve them in the target text. Among the specific features of King's style we can point out: comparison, slang, colloquial speech, repetitions, idioms, dialect, incomplete sentences. Having analyzed the specific features of Stephen King's style in the novel *It*, we pointed out the following integral features of his individual style: metaphors, comparisons, slang, idioms, colloquial language, repetition, onomatopoeia, incomplete sentences. King used them to create the atmosphere of horror and tension, express psychological and emotional state of his characters. The translator needs a special approach to render specific features of King's style. The analysis showed that translator used adaptation, compensation and calque to reproduce psychological tension, description of *IT*. The translator used the strategy of domestication to render colloquial speech of King's characters.

Key words: individual style, translation, Stephen King, dialect, colloquial speech, repetition.

Introduction. Specific features of horror literature has always been the subject of scientific research. The king of horror Stephen King is one of the most popular authors of this genre. Despite being criticized, his works gain popularity all over the world. Horror literature attracts and intrigues the readers via emotions and mysterious elements. We consider it appropriate to note that the main feature of horror is to create pragmatic effect, influence on the readers with the help of linguistic and stylistic means. Thus, the author attracts the readers' attention, evokes creation of terrifying atmosphere. Contemporary linguistic research study the peculiarities and rules of the process of translation. Modern researches in the field of translation studies are aimed at revelation the peculiarities of achieving adequacy of Ukrainian translations and the source text of belles letters. Besides, Stephen King has peculiar writing style, which must be preserved by the translator. **This article aims** to study the specific feature of Stephen King's writing style and its reproduction into Ukrainian. The aim of the arti-

cle is achieved with the help of **scientific methods:** generalization, systematization, and classification of methodological sources and scientific approaches to the study of Stephen King's writing style. The data collection process was based on the novel of Stephen King (*IT*) and its translation into Ukrainian.

Specific features of Stephen King's style. The analysis of scientific works devoted to the study of the author's individual speech shows that the language of Stephen King's works has always been a subject of research. A well-known master of horror with his unusual "what ... if" style, King stands among fantasy and horror writers of his age. Some of the specific features of his writing style include figurative language, narration, slang, idioms, incomplete sentences, metaphors, epithets etc. These stylistic methods help the writer to create the atmosphere of fear, tension and terror. With the help of different linguistic constructions King appeals to the readers imagination, helps to see what happens with the characters. Stephen King is also known as an expert in diction, the syntax in his works. Most sentences in his works end on adverb or subject-verb constructions, some of them are elliptic and incomplete, which the writer uses to express different emotions of his characters. The speech of King's characters includes comparisons, contrast and descriptions, which require specific approach to reproduce it into the target language. An integral part of Stephen King's writing is intertextuality and metaliterature.

Stephen King transcends genre, creates and maintains a viable Secondary Reality, and treats capably those literary techniques that critics expect of a serious writer [1]. Stephen King is known for his ability to make readers squirm. Moreover, he spellbinds his readers as scenario is not flattering, and raises essential questions about the purpose of literature in the first place. King transcends genre, creates and maintains a viable Secondary Reality, and treats capably those literary techniques that critics expect of a serious writer [1]. King lets readers experience things they can relate to, but in a context that makes it easier to digest—it is safe to watch, he assures readers – it's only a book, after all. Stephen King is often associated with gothic, though the term "gothic" evokes images of vast castles haunted by tragic loss, or heroes terrorized by blackguard villains, and King rarely uses any of these devices. However, the New American Gothic, which is "said to deal in landscapes of the mind, settings which are distorted by the pressure of the principal characters' psychological obsessions we are given little or no access to an 'objective' world," seems more closely linked to King's style. Despite his categorization as a horror or gothic writer, King has managed to transcend traditional genre boundaries, thereby earning himself a readership made up of a cross-section of American society. Bloom has with Stephen King – his simplicity, his lack of grandstanding, his quiet unassuming way of just telling a story, and leaving other questions of academic prose and literary criticism to the experts [1].

According to M. Guerra, Stephen King's creative work is still popular among the readers all over the world. The topic of horror, problems, which writer points out in his works are actual nowadays. In his novels, we can find political, economic difficulties, crisis, which becomes the background for horror. The personality faces with crisis, reflected in the symbol of monsters, unknown, terrifying danger. Traditional system is opposed to moral guiding line. In the novel *It*, such events are embodied through violence, fear and horror. Horror in real life is something the person must overcome individually. Having overcome horror, you can renew the order [2]. Horror is represented via narration, speech, terrifying symbols. Stephen King plays with the reader, appeals to his/her childish fears via smells, sounds, horrible pictures, conflicts and characters' speech. Thus, the translation of King's works into Ukrainian is still actual. The translators of Stephen King's novels face with the difficulties not only to render the meaning of lexical unit, slang or grammar constructions but also to render all the nuances of the novel, evoke the same emotion, fear, tension, thoughts, which feel the source language readers.

One of the specific features of King's vocabulary is the combination of several types of lexicon: literary and colloquial. Bookish words and terms contrast with jargon, slang, dialect, vulgarisms [3]. Stephen King uses low-levered lexicon to make his characters close to ordinary people. All these specific features of his style require a special approach of translator to render their meaning in target language. The following example illustrates the use of slang:

You betcha! Lookit you, Georgie! Georgie's scared of the dark! What a baby!

"Поглянув би ти лишень на себе, Джорджі! Джорджі боїться темряви! Чисто дитина!"

The translator reproduced it using colloquial speech. The phrase "what a baby" he rendered with the equivalent "чисто дитина", thus the tonality of the phrase became softer. The translator also used inversion in order to make the character's speech closer to ordinary people. The colloquial "lookit" was translated with the help of addition "поглянув би ти лишень", which strengthens the source expression.

The following example helps to describe ignorance of main characters:

"Oh shit and Shinola!" he yelled, dismayed.

От лайно і "Шинола"! – закричав настраханий Джордж.

The following example illustrates established equivalent for colloquial "shit" in order to show rude and angry speech, but the slang "Shinola", which means to be ignorant, not to know even elementary things, the translator reproduced via transliteration, thus the expressiveness of slang was lost. The phrase "he yelled, dismayed" was rendered via domesticated "закричав настраханий".

The following example helps to describe rude lexicon and evoke negative emotions:

Avarino said earnestly. "Get the true facts of the matter out in front, and this maybe won't amount to a piss-hole in the snow."

Щиро промовив Аваріно. – Виклади правдиві факти по цій справі, і, можливо, тоді очі в нас через безсоння не стануть схожими на просціяті дірки в снігу.

Here the idiom is reproduced by absolute equivalent, the translator used Imperative mood as well. The colloquial phrase "a piss-

hole in the snow" was rendered by the colloquial "просціяті дірки в снігу", thus the tonality of the source expression has been preserved.

"Come on," he said. "We're talking about independent witnesses here. Don't bullshit me."

Агов, – мовив він. – Ми тут говоримо про двох незалежних свідків. Не штовхайте мені лайно.

This example illustrates low-levered lexicon. The phrase "don't bullshit me" the translator reproduced with the colloquial equivalent "Не штовхайте мені лайно", having reduced the tonality of expression. Besides, he used inversion and domestication like "мовив", which makes the speech of the character closer to ordinary, underprivileged people. The expression "come on" was reproduced with the help of adaptation "агов", which is similar to target reader.

Thank you, Ben," Mrs. Douglas had said, favoring him with a smile of such brilliance that it warmed him down to his toes.

"Suckass," Henry Bowers remarked under his breath.

Дякую тобі, Бене, – промовила міс Дуглас, даруючи йому посмішку такої осяйності, що та зігріла його аж до пальчиків на ногах. – Сраколиз, – стиха докинув Генрі Баверз.

In this example comparison "favoring him with a smile of such brilliance" is reproduced by the calque "даруючи йому посмішку такої осяйності", which corresponds to the source expression. The translator used domesticated the noun "brilliance" with the adapted "осаяйності", which makes the expression more colorful. The colloquial "suckass" is reproduced by the established equivalent "сраколиз", thus the translator softened the tonality. The phrase "remarked under his breath" is translated with the help of concretization and inversion "стиха докинув", thus showing the quiet tone of the character.

Another feature, which King uses to influence on the reader's emotional state is voice. Having heard the voice, the character feels the danger again:

"Help," the small voice said again, and although the voice was grave, that little giggle followed again—it was like the voice of a child who cannot help itself.

Поможіть, – знову почувся той тихесенький голосок, і хоча був він прикрим, за ним знову прозвучало те слабке хихотіння – немов голос дитини, яка не в змозі сама собі допомогти.

The repetition of the lexeme "voice" focuses attention, involves into the atmosphere of tension. The translator reproduced "the small voice" as diminutive "тихесенький голосок", which made the tonality of expression softer. While the repetition of lexeme was omitted with the elliptic "був він прикрим". In fact, the synonymous "little giggle" the translator rendered with the help of adaptation "слабке хихотіння", which is more familiar to the target reader.

Stephen King uses idioms in his novel to make the speech of his characters more expressive:

"You bet your fur,"
Mr. Hanscom said. "You remember that one, Ricky Lee? We used to say that when we were kids 'You bet your fur.' Did I ever tell you I used to be fat?"

Закластися на власну шкуру, – погодився містер Генском. – Пам'ятаєте цей вираз, Рікі Лі? Ми так зазвичай казали в дитинстві. "Закластися на власну шкуру". Я вам коли-небудь розповідав, що був товстуном?

In this example we can notice that the translator used modulation to render the meaning of the idiom "you bet your fur" as "Закластися на власну шкуру", which corresponds to the original. The noun "fat" is translated as "товстун". Here the translator used compensation.

Well get your thumb out of your ass and do something about it." Annie was, like most other women, partial to Ben Hanscom.
"I dunno. My daddy always said that if a man's in his right mind–"

Ну тоді витягни великого пальця зі свого гузна й роби щось.
Енні, як і більшість жінок, була небайдужа до Бена Генскома.
– Я не знаю. Мій тато завжди казав, якщо людина при здоровому глузді...

In this example King used idiom and colloquial speech. The construction "get your thumb out of your ass" is reproduced by the adapted equivalent "тоді витягни великого пальця зі свого гузна". The translator softened the tonality and made it less aggressive and rude. While the expression "partial to Ben" is rendered as descriptive "була небайдужа до Бена", which is close to the original. The expression "a man's in his right mind" is translated with the absolute equivalent "якщо людина при здоровому глузді". The translator also preserved incomplete sentence and used domesticated "завше" to soften the tonality of expression. The translator also preserved incomplete sentence.

Stephen King takes up the supernatural theme, he keeps the reader in tension by describing the smell or a sound, which appears before unknown creature comes and kiss. The smell of cellar, of something unpleasant lets the character know about the future danger. Thus, the author keeps the character and the readers in tension, fear of unexpected danger, something horrible. According to Lawcraft fear is the strongest emotion, the fear of unknown [4]. Another specific feature of Stephen King's individual style at the syntactic level is repetition. Repetition is used to focus attention, show emotions, creating background, explanation. Smell is important and integral feature of Stephen King's style. It precedes the danger, creates tension. King's characters literary sniff out abnormal situation.

A smell of garbage, a smell of shit, and a smell of something else. Something worse than either. It was the stink of the beast, the stink of It, down there in the darkness under Derry where the machines thundered on and on.

Сморід сміття, сморід лайна, і сморід чогось інше. Чогось гіршого за те й інше. То був сморід звіра, сморід того Воно, там, унизу, у темряві під Деррі, де безупинно гуркотіли ті машини.

It's important to note that the smell King describes as something ugly and disgusting. The smell notifies about the danger. The repetition of the noun smell is already associated that the danger is approaching. The intensified tonality with lexeme "stink" is reproduced by the established equivalent "сморід", thus showing the disgust to the target audience. The translator used addition rendering the phrase "the stink of It" as "сморід того Воно", the added specification intensifies the tonality of the source expression.

In the novel King often appeals to the readers' senses. The character hears the sound, quite familiar sound but it makes her scared. She understands that the danger is coming, she literary hears the danger:

She heard a sound which brought panic up from the belowstairs part of her mind like an unwelcome guest. Such a small sound, really. It was only the sound of dripping water.

Вона почула звук, що звів паніку від підніжжя сходів її мозку нагору, немов якусь незвану гостю. Такий насправді дрібненький звук. То був звук скрапуючої води.

The translator rendered the comparison "a sound which brought panic up from the below stairs part of her mind" using calque "звук, що звів паніку від підніжжя сходів її мозку нагору" at the same time making the expression domesticated. It evokes the atmosphere of tension in the readers' imagination. It important to note that "a small sound" is translated with the help of diminutive "дрібненький звук", which makes the expression softer, as well as "dripping water", was replaced by "скрапуюча вода". The translator domesticated this expression showing that the sound was extremely ugly. The repetition of the noun "sound" points out that the character is shocked. This sound is associated with danger and death.

At the syntactic level incomplete sentences are used to create the atmosphere of psychological tension. Incomplete constructions are widely used in King's novels. The character is too scared to continue his/her speech. Another function of incomplete sentences is creation of the atmosphere of tension and suspense. The character doesn't want to speak about something or isn't sure in something. While describing the sound, Stephen King also uses incomplete sentences. Thus, he creates the atmosphere of tension. Using abrupt constructions the author makes his characters be afraid of danger even before it happens.

It was a spooky sound. It reminded him of –

Якийсь то був лячний звук. Він нагадав Джорджу про...

The translator render the adjective "spooky" as domesticated "лячний", which softens the tonality of the expression. Whereas incomplete syntactic construction he reproduced as incomplete in order to save the atmosphere of tension.

When the character smells danger it is described as dirty, wet, something ugly, connected with something spoilt:

And yet ... And yet under it all was the smell of flood and decomposing leaves and dark stormdrain shadows. That smell was wet and rotten. The cellar-smell.

Але все ж таки... Але все ж таки під усім тим був запах повені, і пріючого листя, і темних тіней дренажної труби. Сирим і гнилим був той запах. То був запах підвалу.

It's important to point out that the lexeme "smell" is associated with danger and death. The adjectives "wet and rotten" was reproduced as "сирим і гнилим", which is not absolute equivalent. Elliptic construction "the cellar-smell" is reproduced with the full sentence. The translator used inversion.

The description of sounds with onomatopoeia help the writer to create the atmosphere of horror, which lets the readers deepen into the atmosphere and imagine the described events.

Watch yourself, buddy," the fat man says. "Close quarters, you know." "You stop whapping me with yours and I'll try to stop wuh-whapping you with m-mine." The fat man gives him a sour, incredulous what-the-hell-you-talking-about look. Bill simply gazes at him until the fat man looks away, muttering.

Пильнуйте себе, приятелю, – мовить товстун. – Тіснувато тут, самі розумієте. – Перестаньте штовхати мене своїм, а я намагатимусь не шт-т-товхати вас м-м-моїм. Товстун дарує йому кислий, недовірливий "про-що-це-ти-збісалакаєш" погляд. Білл просто втуплюється очима в товстуну, поки той не відвертається, щось бурмочучи.

The colloquial phrase "watch yourself, buddy" is rendered via compensated "Пильнуйте себе, приятелю", the tonality of the target expression sounds more neutral. Whereas, "the fat man" is translated like "товстун", which makes the phrase more expressive. The translator used calque to render onomatopoeia. The colloquial phrase "what-the-hell-you-talking-about look" is reproduced with the established equivalent "про-що-це-ти-збісалакаєш". The translator rendered the expression "simply gazes" with the help of compensation "просто втуплюється", thus intensifying the tonality.

Using different language techniques and linguistic methods, the author makes its readers feel the same emotions as his characters: fear, horror, negative emotions, tension etc. Thus, the reader feels the same atmosphere.

"They float," the thing in the drain crooned in a clotted, chuckling voice. It held George's arm in its thick and wormy grip, it pulled George toward that terrible darkness where the water rushed and roared and bel-lowed as it bore its cargo of storm debris toward the sea.

– Вони зливають, – замуликало створіння здушеним, глузливим голосом. Воно тримало руку Джорджа тугою хваткою гнучкого, як черв, мацака, воно затягувало Джорджа в ту жахливу темряву, де нуртувала, і ревіла, і гарчала вода, несучи свій вантаж буревійного мотлоху аж ген до моря.

Voice is constantly accompanying the characters in the novel. The appearance of voice already signifies about the danger, the characters are already in tension. This voice floats quietly but makes be afraid of it. In this way King describes It, unknown, mysterious and terrifying. In this example the verb "float", which means to stay on the surface of a liquid and not sink is reproduced with domesticated "зливають". The comparison "in its thick and wormy grip, it pulled George toward that terrible darkness" is rendered with the equivalent "тугою хваткою гнучкого, як черв, мацака, воно затягувало Джорджа в ту жахливу темряву". In this example King describes It as neutral the thing (створіння) and its voice is described like clotted, chuckling, which the translator expressed as adapted здушеним, глузливим. Besides, the verb croon is rendered with the help of compensation " замуликало". The added lexeme "мацака" strengthens the tonality. Besides the phrase "toward the sea" is translated with the help of domestication "аж ген до моря".

Conclusion. Having analyzed the specific features of Stephen King's style in the novel *It*, we pointed out the following integral features of his individual style: metaphors, comparisons, slang, idioms, colloquial language, repetition, onomatopoeia, incomplete sentences. King used them to create the atmosphere of horror and tension, express psychological and emotional state of his characters. The translator needs a special approach to render specific features of King's style. The analysis showed that translator used adaptation, compensation and calque to reproduce psychological tension, description of IT. The translator used the strategy of domestication to render colloquial speech of King's characters.

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Альошина М. Д. Особливості індивідуального стилю Стивена Кінга та його відтворення українською мовою

Анотація. Статтю присвячено дослідженню індивідуального стилю американського письменника Стивена Кінга та специфіки його відтворення в українських перекладах (на матеріалі роману Воно). Проблема особливостей передачі індивідуального стилю Стивена Кінга, реалізація атмосфери жаху та напруження в літературних творах стала основою для багатьох досліджень у сфері лінгвостилістики та перекладу. Специфічні риси літератури жаху завжди були у центрі наукових досліджень. Король жаху – Стивен Кінг – один з найпопулярніших авторів цього жанру. Незважаючи на критику, його твори набули популярності по всьому світу та були перекладені багатьма мовами. Література жаху інтригує та приваблює читачів через емоції та містичні елементи. Мета статті – дослідити специфічні риси ідіостилю Стивена Кінга та способи їх відтворення українською мовою. Методи дослідження включають генералізацію, систематизацію, класифікацію

методологічних ресурсів та науковий підхід до вивчення ідіостилю Кінга. Відтворення специфічних рис автора вимагає особливого підходу для перекладача, щоб зберегти їх при перекладі. Проаналізувавши специфічні риси ідіостилю Кінга в романі Воно, ми виділили ряд специфічних рис, притаманних автору: порівняння, сленг, розмовну мову, повторення, ідіоми, діалект, незавершені речення, ономапоєя. Ці риси були використані для створення атмосфери жаху та напруження, вираження психологічного та емоційного стану його персонажів. За допомогою різних прийомів Кінг звертається до читача, допомагає побачити те, що відбувається, відчувати емоції своїх персонажів. Невідомою рисою творів Кінга є інтертекстуальність та металітература. Аналіз показав, що при перекладі було використано наступні способи та прийоми: адаптація, компенсація, калька. Для передачі розмовної мови та сленгу перекладач використовував стратегію одомашнення.

Ключові слова: ідіостиль, Стивен Кінг, переклад, діалект, розмовна мова, повторення.